Tawfiq el-Hakim’s play *The Tree Climber* alternates between absurdism and realism, or what could be termed realistic absurdism. The plot of the play shows the conflict between the rational and the irrational as well as the realist and the absurdist. This mediation between two worlds is the main feature that defines the hybrid text’s structure, which is Tawfiq’s solution to the problematic of transplanting folk elements and local content within an experimental, modernist Western form. Merging the absurdist with the realist appears in the characterization, in the depiction of events over time and place, and in the use of symbols in the dialogue.

Abdel Sabour tries to invoke history in *Nocturnal Traveler*, but such invocation remains marginal and does not provide the play’s guiding force. Therefore, despite the fact that the play displays original features, such as alluding to the literary heritage and historical facts, Abdel Sabour mainly relies on absurdism, the grotesque, the theater of the absurd, and the modernist, experimental style to provide its framework. As a result, it could be argued that Abdel Sabour “borrows” elements from different trends and rearranges them into a literary collage that contributes to the hybrid form in Arab theater. His theatrical vision privileges transplanting over traditionalism as it requires using tradition as the source of a new Arab theater.

On the other hand, Walid Ikhlassi’s plays *Ten Execution Drums* and *Pleasure 21* belong to the experimental school in theater. He incorporates themes and techniques from several trends, including surrealism, absurdism, realism, and symbolism, into his work. Ikhlassi’s diverse approach to the hybrid form makes his writing hard to follow, vague, and generally modernist, especially given his tendency to condense, economize, and use unusual idioms and structures to shock the reader and to give his plays a nightmarish feeling.

As discussed previously, it is reasonable to say that Saadallah Wannous was influenced by absurdist philosophy and by the theater of the absurd pioneered by Becket and Ionesco. But this influence was in the context of the oppressive political and intellectual climate of the sixties. His plays are set in absurdist conditions. Their events should be interpreted as symbols. Direct satire of the ruling regime is combined with a figurative, decoded language to create a sense of mystery that verges on the menacing. He mixes expository language with poetic expression in his dialogue. His characters have both realistic as well as fantastical qualities. They can take action or simply stand still, inert, and incapable of making any decisions. The absurdist and nightmarish characteristics of his work should not be placed within the context of the theater of the absurd as an international trend, but should be viewed in the light of specific political, collective, and individual conditions. In his plays *A Dead Body on the Side Walk* and *The Tragedy of the Poor Molasses Seller* tragedy is used to expose political corruption, classism, and the way poor people are co-opted into the oppressive government with its surveillance apparatus. This was the reality Wannus witnessed in his own time. His critique of it took the shape of mixing the real with the unreal, the nightmarish with the plausible without intentionally trying to promote the theater of the absurd or to develop its techniques.

As for Fouad el-Tikerli, he tries in all of his writing but especially in his plays to connect the individual’s spiritual crisis to the collective loss of communication and the general disintegration of social values. He attack on this local problem is sharpened by representing this bind within an absurdist setting. To exemplify this approach, this study has analyzed the content and structure of two plays, *The Rock* and *Mrs. M.’s Husband* where El-Tikerly invents a new form of the theater of the absurd. As imported from the West and transplanted into an Arab soil, this theater faces many challenges, such as its ability to capture the Arab identity and to address its specific problems. Thus, while el-Tikerly’s plays meet the modernist standards of the Western theater of the absurd, he uses those standards to critique his own society.